



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

15
Cents
a
Copy

\$1.50
a
Year

The Musician

For Teachers, Students, and Lovers of Music

What will The Musician do for YOU?

- 1 You will find it an indispensable help to yourself and your pupils.
- 2 It will answer any question for you about music and its masters.
- 3 It will suggest study plans, reading courses, programs for pupils' recitals, or any similar help.
- 4 If you desire to continue your music study alone or in a small club it will plan the work for you.
- 5 It invites correspondence on any question in your music life.

What can you do for The Musician?

- 1 Tell us what features you think may be added to it with advantage.
- 2 Send your programs to the editor.
- 3 Suggest what help you would like to find in its pages.
- 4 Make it your bureau of information.
- 5 Show it to your friends.
- 6 Send in to it short, practical articles based on experience. Liberal payment is made for those we find acceptable.

FULL OF PRACTICAL ARTICLES, BEAUTIFUL ILLUSTRATIONS
WITH 24 PAGES OF MUSIC IN EVERY ISSUE.

Choir and Choral Magazine

Subscription, \$1.00 a Year.

Sample Copy, 10c

Each number contains several pages of choir and choral music, printed from engraved plates, full octavo size, portrait and biographical sketch of a composer, articles of interest, and news of the choir, church, and school.

The Musician, 150 Tremont St., Boston

STANFORD LIBRARY

RUSTIC CHIVALRY

(CAVALLERIA RUSTICANA),

MELODRAMMA IN ONE ACT.

BY

PIETRO MASCAGNI.

ENGLISH VERSION BY J. C. MACY.

BOSTON:
OLIVER DITSON COMPANY.

NEW YORK: C. H. DITSON & CO. PHILADELPHIA: J. E. DITSON & CO. CHICAGO: LYON & HEALY. BOSTON: JOHN C. HAYNES & CO
Copyright, MDCCXCII, by OLIVER DITSON COMPANY.

VERGALI DRONATE

ML 50
M 3103 m
Cap. 2

762569

DRAMATIS PERSONÆ.



CHARACTERS.

SANTUZZA, a village girl	<i>Soprano.</i>
LOLA, wife of Alfio	<i>Mezzo Soprano.</i>
TURIDDU, a young soldier	<i>Tenor.</i>
ALFIO, a teamster	<i>Baritone.</i>
LUCIA, mother of Turiddu	<i>Contralto.</i>

CHORUS OF PEASANTS AND VILLAGERS. — CHORUS BEHIND THE SCENES.

PLOT OF THE OPERA.

TURIDDU, a young villager, is the son of LUCIA, and the lover of LOLA, (who is the wife of ALFIO; having married the latter during TURIDDU's prolonged absence in military service). TURIDDU wins the affections of SANTUZZA, whom he wrongs; while, in the meantime, he is intimate with LOLA. On Easter morning, (the opening of the opera), ALFIO is incidentally informed, by SANTUZZA, of his wife's unfaithful actions. He challenges TURIDDU (biting the ear, as was the rustic Sicilian custom). TURIDDU, though regretting his past evil course, accepts the challenge and is killed by ALFIO.



RUSTIC CHIVALRY.

TURIDDU. (Behind the scenes.)

mf

O Lo - la, fair as flow'rs in beau - ty smil - ing, . . . Love from thy soul - lit
 O Lo - la, bian - ca co - me fior di spi - no, . . . quan - do t'af - fac - ci

a tempo. *mf*

eyes Soft - ly is glow - ing; . . . He who would kiss thy lips, red and be -
 te s'affac - cia il so - le; . . . Chi t'ha ba - cia - to il lab - bro por - po -

rit. *a tempo.*

guil - ing . . . Bliss - ful and fa-vor'd were he, Such heav-en know - ing! . . .
 ri - no . . . Gra - zia più bel - la a Di - o chie - deron vò - le . . .

affrett. *a tempo.* *mf poco rit*

Tho' thy thresh - old blood, crim - son, is stain - ing, . . . Car - ing for naught, I
 C'è scrit - to san - gue so - pra la tua por - ta; . . . Ma di re - star - ci a

stentando.

seek thee, scorning to hide me; . . . What tho' I for - feit life, thy pres - ence
 me non me n'in - por - ta; . . . Se per te mo - jo e va - do in pa - ra

portando.

gain - ing? What were the joy of heav'n, wert thou de - nied me!
 di - so, Non c'en - tro se . . . non ve - do il tuo bel vi - - so,

RUSTIC CHIVALRY.

What tho' I for - feit life, thy pres - ence gain - ing, What were the joy of
 Se por te mo - jo e va do in pa - ra - di - so Non e'en - tro se . . . non
 dolciss. sempre dim. poco a poco. portando. allontan. perdendosi.
 portando. portando.
 heav'n wert thou de-nied me. Ah! . . . Ah! . . . Ah! . . . Ah! . . .
 ve-do il tuo bel vi - so. Ah! . . . Ah! . . . Ah! . . . Ah! . . .

(Curtain rises.)

SCENE I.

A public place or square in a Sicilian village. At right, in background, a church. At left, the inn and dwelling of Mamma Lucia. Time, Easter morning.

(Peasants, countrymen, country-women, and children, cross the stage.)

(The church doors open and the throng enters.)

(The movement continues until the following:)

INTRODUCTORY CHORUS.

Chorus of women.

(Behind scenes.)

Ah! Ah!

Chorus of men.

(Behind scenes.)

Ah! Ah!

Chorus of women.

(Behind scenes.)

Sweet is the air with the blossoms of oranges;
 Sings now the lark from the myrtles in
 flow'r;

Murmurs of tender song tell of a joyful world,
 And of thankful hearts. Ah! gladsome
 hour!

(The women enter.)

Chorus of men.

(Behind scenes.)

Your spinning wheels now busily are humming,
 O'er fields of golden corn the sound is coming;
 We linger where the leafy shade is restful;
 Of you we think, and every heart is zestful.
 Oh lovely women! Allured by you and
 enraptured,
 Like the bird by the lure held, now are we
 captured!

(The men enter.)

SCENA I.

La scena rappresenta una piazza in un paese della Sicilia. Nel fondo, a destra, Chiesa con porta practicable. A sinistra steria e la casa di Mamma Lucia. È il giorno Pasqua.

CORO D'INTRODUZIONE.

(Campane interne dalla Chiesa. Sialza la tela. Lascena sul principio è vuota. Albeggia. Paesani, contadini, contadini e ragazzi traversano la scena. Si apre la chiesa e la folla vi entra. Il movimento del popolo continua fino al Coro punto in cui rimane la scena vuota.)

Coro.

(Donne di dentro,)

Ah!

(Uomini di dentro.)

Ah!

(Donne di dentro.)

Gli aranci olezzano sui verdi margini,
 Cantan le allodole tra i mirti in fior;
 Tempo è si mormori da ognuno il tene ro canto
 che i palpiti —
 Raddoppia al cor.

(Le donne entrano in iscena.)

(Uomini di dentro.)

Coro. In mezzo al campo tra le spiche d'oro
 Giunge il rumore delle vostre spole,
 Noi stanchi riposando dal lavoro
 A voi pensiamo, o belle occhidisole.
 O belle occhidisole, a voi corriamo,
 Come vola l'augelo — al suo richiamo.

(Gli uomini entrano in iscena.)

Women.

Work in the field now is ended ; —
The Holy Mother mild
In ecstasy fondles the Child.

All.

(Withdrawing from stage.)
Murmurs of tender song tell of a joyful world,
And of thankful hearts.
Ah ! gladsome hour !

(Enter, Santuzza, approaching Lucia's dwelling.)

SCENE II.

(Santuzza, Lucia, Alfio, and chorus.)

Santuzza. Tell me, mother Lucia —

Lucia.

(Coming from house.)
It is thou ? What wilt thou ?

Sant. Where is Turiddu ?

Nunzio Lucia. For him you ask ? For him, my son
Turiddu !

Sant. Only for him I ask you. Pardon, but
answer ! Where is Turiddu ?

Lucia. Ask me not ! I know not ; I want no
trouble.

Sant. Mamma Lucia, with weeping do I pray
you !
Even as spake the Saviour to the Magdalen,
Say, in pity say, where is Turiddu ?

Lucia. He's gone to bring some wine from
Francofonte.

Sant. No ! Last night some within the village
saw him.

Lucia. What says't thou ? Who told it ?
Nay, he hath not yet returned.
Enter !

Sant. I may not step across your threshold,
I cannot pass it, I, most unhappy out-
cast !

Excommunicated !

Lucia. What of my son ? What hast thou to
tell me ?

Sant. Ah ! the torture, the heart-pain.

(Cracking of whips and jingling of bells behind scenes.)
(Chorus enters, followed soon by Alfio.)

Donne.

Cessin le rustiche opre : [tor ;
La Virgine serena allietasi del Salva-
Tempo è si mormori da ognuno il
tenero canto che i palpiti —
Raddoppia al cor.

Uomini.

(Allontanandosi.)
In mezzo al campo, etc.

Donne.

(Allontanandosi.)
Gli aranci olezzano, etc.

SCENA II.

Sortita di Alfio.

Santuzza.

(Entra e si dirige alla casa di Lucia.)
Dite, Mamma Lucia —

Lucia.

(Sortendo.)
Sei tu ? che vuoi ?

Santuzza. Turiddu ov'è ?

Lucia. Fin qui vieni a cercare il figlio mio ?

Santuzza. Voglio saper soltanto,
Perdonatemi voi, dove trovarlo.

Lucia. Non lo so, non lo so, non voglio
brighe !

Santuzza. Mamma Lucia, vi supplico pian-
gendo,
Fate come il Signore a Maddalena,
Ditemi per pietà, dov' è Turiddu.

Lucia. E andato per il vino a Francofonte.

Santuzza. No ! l'han visto in paese ad alta
notte.

Lucia. Che dici ? che dici ? se non è tornato
casa ! Entra !

Santuzza. Non posso entrare in casa vostra.
Sono scomunicata !

Lucia. E che ne sai del mio figliuolo ?

Santuzza. Quale spina ho in core !

(Dall' interno schiocchi di frusta e tintinnio di sonagli
Entrano in iscena i coristi indi Alfio.)

RUSTIC CHIVALRY.

ALFIO.

Gay - ly moves the tramp-ing horse, Joy - ful sound the ring - ing bells; Snap, now, the lash goes, A -
 ll ca - val - lo scal - pi - ta, i so - na - gli squil - la - no, schioc - chi la fru - sta, Ehi
 hil
 Cold may blow the wind to - day, Rain or snow do what it may,
 Sof - fil ven - to ge - li - do, ca - da l'acqua - ne - vi - chi,
 Naught do I care, not I!
 a me che co - sa fa?
 Gay - ly moves the tramp-ing horse, Joy - ful sound the
 ll ca - val - lo scal - pi - ta, i so - na - gli
 ring - ing bells; Snap, now, the lash goes, Snap, now, the lash goes! A - hi!
 squil - la - no, schioc - chi la fru - sta, schioc - chi la fru - sta, Ehi - là!
 Snap, now, the lash goes, schioc - chi la fru - sta, schioc - chi la fru - sta,

CHORUS.
TENORS.

Snap, now, the lash goes, A - hi!
 schioc - chi la fru - sta, Ehi - là!
 A - hi!
 Ehi - là!
 Who hath call-ing mer - rier than the life of
 O che bel me - stie - re fa - re il car - ret.
 car - rier? Where is a jol - lier man?
 tie - re an - dar di qua e di là!
 Who hath call-ing mer - rier than the life of
 Oh che bel me - stie - re fa - re il car - ret.
 ad lib.

Snap, now, the lash goes,
 schioc - cha la fru - sta,
 car - rier? Where is a jol - lier man? Where is a jol - lier man?
 tie - re an - dar di qua e di là! an - dar - di qua e di là!
 Where is a jol - lier
 an - dar - di qua e di
 ad lib.

Snap, now the lash goes,
 schioc - ca la fru - sta,
 man?
 là!
 Where is a jol - lier man,
 an - dar - di qua e di là!
 a jol - lier man than he?
 an - dar di qua e di là!

RUSTIC CHIVALRY.

7

Andante rit.

ALFIO.

My lov-ing Lo-la calls me! Her gen-tle grace en-thralls me, Ah!
M'a spet-taa ca-sa Lo-la che m'a ma e mi con-so-la, che

... faith-ful-ly she calls... My lov-ing Lo-la calls me, Her
tut-ta fe-del-ta... M'a spet-taa ca-sa Lo-la! che

gen-tle grace en-thralls me, Ah! fond-ly I re-ply...
m'a ma e mi con-so-la, che'

Tempo 1.

Gay-ly moves the tramping horse, Joy-ful sound the ring-ing bells; 'Tis Eas-ter and home come

Il ca-val-lo scal-pi-ti, i so-na-gli squil-li-no, e Pas-qua, ed io son

(Women of the chorus enter the scene.)

I!... 'Tis Eas-ter and home come I!... come I!... quid... e Pas-qua ed io son quid... son quid... A-hi! Ehi-là!

ALFIO.

A-hi! Ehi-là! Snap, now, the schioc-chi-la

Who hath call-ing mer-rier, Than the life of car-rier, Where is a

O che bel me-stie-re fa-reil car-ret-tie-re an-dar-di

lash goes, a-hi! Snap, now, the lash goes, Snap, now, the lash goes

fru-sta, Ehi-là! schioc-chi-la fru-sta, schioc-chi-la fru-sta

jol-lier man? Where is a jol-lier man?

quid di là! an-dar-di quid di là!

Where an-

Snap, now, the lash goes,
schioch-chi la fru-sta,

is a jol-lier man?
dar - di quæ di là,

Where is a jol-lier man, a jol-lier
an - dar di quæ di là, di quæ di

I come! I'm the mer-ry car - rier! I'm the mer-ry car - rier, Who hath call-ing
Son quæ!
Oh che bel me - stie - re fa - re il car - ret - tie - re, oh che bel me-

man? . . .
là,

mer - rier than the life, the life of car - rier, than the life, this life of mine, A
stier, an - dar di quæ, an - dar di là, an - dar di quæ, an - dar di là!

hap-pier man than I? . . . Where is a jol-lier man, where is a jol-lier man? 'Tis
Pasqua ed io son quæ, . . . an - dar di quæ di là, an - dar di quæ di là, E

Eas - ter, home come I, come I!
Pas - qua ed io son quæ, . . . sou quæ!

(Chorus withdraws into the church; others separate in various directions.)

SCENE III.

SCENE AND PRAYER.

Lucia. Blest are you, friendly Alfio!
So favored, ever thus to be gay!

Alfio. Mamma Lucia, have you thàt rare old
wine,
The same as ever?

(Il Coro esce, alcuni entrano in chiesa, altri prendono direzioni diverse.)

SCENA III.

Lucia. Beato voi, compar Alfio,
Che siete sempre allegro così!

Alfio.

(Spigliato.)

Mamma Lucia,
N'avete ancora di quel vecchio vino?

RUSTIC CHIVALRY.

Lucia. Not now; Turiddu has gone to buy a plenty.

Alfio. No; he is here! I saw him here this morning;
He lingered near my cottage.

Lucia.

(Surprised.)
What now!

Santuzza.

(Rapidly, to Lucia.)
Be silent!

Alfio. I will not tarry,
You will to church devotedly?

(Exit.)

Chorus.

(In church.)
Queen of the Heavens, sorrow flieth!

People.

(External chorus.)
Hallelujah!

Chorus.

(In church.)
Thy holy Son lives, nor dieth!

People. Hallelujah!

Chorus.

(within.)
From the dead He now hath risen,
Truly hath He risen.

People. Hallelujah.

Chorus.

(External. Grouping in devotional attitudes.)
We will sing of the Lord now victorious!
All the terrors of death were in vain!
Let us sing of the Christ ever glorious;
He is risen, in glory to reign!

Santuzza. We will sing of the Lord now victorious;

We will sing of the Christ ever glorious;
Pow'r of death was in vain.
Unto heaven the Lord now riseth,
Now riseth in glory to reign.

Lucia. Non so; Turiddu è andato a provvederne.

Alfio. Se è sempre qui!
L'ho visto stamattina vicino a casa mia.

Lucia.

(Sorpresa.)

Come?

Santuzza.

(A Lucia rapidamente.)
Tacete.

Alfio. Io me ne vado, ite voi altre in chiesa.

(Esce.)

Coro.

(Interno.)
Regina Coeli, lætare —

Alleluja!

Quia, quem meruisti potare —

Alleluja!

Resusrexit sicut dixit —

Alleluja!

Coro.

(Esterno.)

(Uomini e donne entrano e si schierano innanzi alla Chiesa in atteggiamento devoto.)

Inneggiamo, il Signor non è morto!
Ei fulgente ha dischiuso l'avel,
Inneggiamo al Signore risorto
Oggi asceso alla gloria del ciel!

Chorus. We will sing, of the Lord now victorious!

All the terrors of death were in vain!

Let us sing of the Christ ever glorious;

He is risen, in glory to reign.
Praise the Lord.

(All enter the church, except Santuzza and Lucia.)

SCENE IV.

ROMANZA.

Lucia.

(To Santuzza.)

And why with signals would you gain my silence?

Santuzza. Now shall you know, kind mother: Ere he went forth as a soldier, Turiddu pledged his love to Lola,

All his faithfulness renewing
But; ah! homeward returning,

Married he found his Lola!

And, her falsity shaming —

All the old love subduing —

Loved *me*!

And I loved *him*!

With jealousy, hatefully, and with madness,

Scorning wifely duty, envious of my gladness,

Lola, in malice shameful, regains Turiddu!

Fate disgraceful o'ertakes me, My own Turiddu forsakes me!

Lola and he in joy remain,

Having each other's love again!

Ah me! alone I weep, I weep!

Lucia. Grief is upon us!

Such dire and woeful tidings to hear this holy morning.

Santuzza. I am accursed! I am accursed! Good mother, go pray for me unto the Saviour!

Thou 'lt beseech Him for me!

I'll seek Turiddu, and pray to him
That he again may love me!

Lucia. Holy Mary be with thee — the blessed Mary!

(Lucia enters the church)

Inneggiamo, il Signor non è morto!
Ei fulgente ha dischiuso l'avel,
Inneggiamo al Signore risorto
Oggi asceso alla gloria del ciel!

(Tutti entrano in chiesa tranne Santuzza e Lucia.)

SCENA IV.

Lucia. Perchè m'hai fatto segno di tacere?

Santuzza. Voi lo sapete, o mamma, prima d'andar soldato Turiddu aveva a Lola eterna fe giurato. Tornò, la seppe sposa; e con un nuovo amore Volle spegner la fiamma che gli bruciava il core M'amò, l'amai, l'amai, ah! Quell' invidia d'ogni delizia mia, Del suo sposo dimentica, arse di gelosia. Me l'ha rapito. Priva dell' onor mio, Dell' onor mio rimango: Lola e Turiddu s'amano, io piango!

Lucia. Miseri noi, che cosa vieni a dirmi In questo santo giorno?

Santuzza. Io son dannata. Andate, o mamma, ad implorare Iddio, E pregate per me. Verrà Turiddu, Vo' supplicarlo un' altra volta ancora!

Lucia. Ajutatela voi, Santa Maria!

(Lucia entra in chiesa.)

SCENE V.

DUET. SANTUZZA AND TURIDDU.

Turiddu.

(Entering.)

Thou here, Santuzza !

Santuzza. Here I await thee.*Turiddu.* Attending not the service of Easter ?*Santuzza.* Not now ! Thee would I speak with.*Turiddu.* I seek my mother.*Santuzza.* Thee would I speak with !*Turiddu.* Not here, not here !*Santuzza.* From whence dost thou come ?*Turiddu.* Why dost thou ask me ? —
From Francofonte.*Santuzza.* Ah, that is false !*Turiddu.* Santuzza, believe me !*Santuzza.* No ! thou art lying !

Over yon path I beheld thee approach :

And thou wert seen to-day returning homeward
From the dwelling of Lola !*Turiddu.* Ah ! thou wert spying !*Santuzza.* No, I do swear it !Her husband, Alfio, saw thee
Here within the town, and told it me !*Turiddu.* So thou rewardest the love I gave thee,

What though he slay me !

Santuzza. Ah ! Tell me not of murder !*Turiddu.* Leave me, I tell thee ! leave me !
The rage within me burning —
My righteous wrath, thou cast not assuage !

SCENA V.

Turiddu.

(Entrando.)

Tu qui Santuzza ?

Santuzza. Qui t'aspettavo*Turiddu.* È Pasqua in chiesa non vail*Santuzza.* Non vo. Debbo parlarti.*Turiddu.* Mamma cercavo.*Santuzza.* Debbo parlarti.*Turiddu.* Qui no ! qui no !*Santuzza.*

(Parlato.)

Dove sei stato ?

Turiddu.

(Parlato.)

Che vuoi tu dire ? A Francofonte.

Santuzza. No, non è ver.*Turiddu.* Santuzza credimi.*Santuzza.* No, non mentire
Ti vidi volgere giù dal sentir.
E stamattina all' alba t'hanno
Scorto presso l'uscio di Lola.*Turiddu.* Ah ! mi hai spiato !*Santuzza.* No ! te lo giuro, a noi l'ha raccontato
Campar Alfio il marito poco fa.*Turiddu.* Così ricambi l'amor che ti porto ?
Vuoi che m'uccida ?*Santuzza.* Oh ! questo non lo dire.*Turiddu.* Lasciami dunque, lasciami invan
tenti sopire
Il giusto sdegno colla tua pietà.

Santuzza. Then, thou oost love her!
More fair than I is Lola.
 False friend! Oh, curses on her!

Turiddu. Santuzza!

Santuzza. She — vilest woman, steals the love that should be mine!

Turiddu. Heed thou!
 I am no slave to thy envy
 Scornfully showing, jealously showing

Santuzza. Insult and punishment I am unheeding!
 Yet do I love thee,
 Even though anguish my heart is rending,
 E'en though in sorrow my life is ending.

SCENE VI.

LOLA'S DITTY.

Lola.

(Behind scenes.)

Bright flower, so radiant!
 Angelic thousands stand arrayed in heaven,
 Yet none so fair as thou hath yet been given!

(Enters. Pauses suddenly.)
 Oh! Turiddu, hast thou seen Alfio?

Turiddu. I came but this moment: I have not.

Lola. Then at the forge perchance he awaiteth.
 Here I must not linger.
 And thou?
 Is 't here in public thou art praying?

Turiddu.
 (Confusedly.)

Santuzza here was telling —

Santuzza.
 I was saying this is Easter!
 (Meaningly.)
 And the Lord all things beholdest!

Lola.
 (To Santuzza.)
 Thou wilt not go to the service?

Santuzza. Tu l'ami dunque?

Turiddu. No!

Santuzza. Assai più bella è Lola!

Turiddu. Taci, non l'amo.

Santuzza. L'ami, l'ami, Oh! maledetto!

Turiddu. Santuzza!

Santuzza. Quella cattiva femmina ti tolse a me!

Turiddu. Bada, Santuzza, schiavo non sono
 Di questa vanatua gelosia.

Santuzza.

(Con angoscia.)

Battimi, insultami, t'amo e perdonò
 Ma è troppo forte l'angoscia mia.

(Troncando nel sentire avvicinarsi Lola.)

SCENA VI.

Lola.

(Dentra alla scena.)

Fior di giaggiolo
 Gli angeli belli stano
 A mille in cielo
 Ma belli come lui
 Ce n'è uno solo.

(Entra in scena e s'interrompe.)

Oh! Turiddu, è passato Alfio?

Turiddu. Son giunto ora in piazza non so.

Lola. Forse è rimasto dal maniscalco ma non può tardare!
 E voi sentite le funzioni in piazza?

Turiddu.

(Confuso affret.)

Santuzza mi narrava —

Santuzza. Gli dicevo che oggi è Pasqua
 E il Signor vede ogni cosa.

Lola. Non venite alla messa?

Santuzza.

No, no ! None shall attend but those
Who know they are not guilty !

Lola.

(Vehemently.)

In the grace of the Saviour
I bow before thee !

Santuzza.

(Bitterly.)

O, well thou speakest ! —
Lola !

Turiddu.

(Embarrassed.)

(To Lola.)

Away then ! Come, Lola ;
Here there is naught to hold us.

Lola.

(Ironically.)

Oh, stay thou with *her* !

Santuzza.

(To Turiddu.)

Yes, stay thou !

(Firmly.)

I have something yet to tell thee :

Lola.

(Mockingly.)

May the Saviour assist thee !

(Going.)

So, I will leave thee.

(Enters the church.)

SCENE VII.

CONTINUATION OF THE DUET.

Turiddu.

(To Sant.)

Ah ! how foolish ! naught availing !

Santuzza.

(Coldly.)

I have spoken ; 't is well — 't is the truth.

Santuzza.

(Subito.)

Io no, ci deve andar chi sa

(Con intensione.)

Di non aver peccato !

Lola.

(Con forza.)

Io ringrazio il Signore, e bacio in terra !

Santuzza.

(Esprimendosi.)

Oh ! fate bene, fate bene,

(Con amarezza.)

Lola !

Turiddu.

(A Lola.)

(Impacciato.)

Andiamo, andiamo, Oni non abbiam
che fare.

Lola.

(A Turiddu.)

Oh !

(Con ironia.)

Rimanete.

Santuzza.

(A Turiddu con fermezza.)

Si, resta, resta,
Ho da parlarti ancora.

Lola.

(Sempre ironica.)

E v'assista il Signore,

(Con caricatura.)

Io me ne vado.

(Entra in chiesa.)

SCENA VII.

Turiddu.

(Con ironia.)

Ah ! lo vedi, che hai tu detto ?

Santuzza.

(Fredda.)

L'hai voluto e ben ti sta !

Turiddu.

(Threateningly.)

Ah! by heaven!

Santuzza. My heart is breaking!*Turiddu.*

(Approaching her.)

No!

Santuzza.

(Warding him away.)

Turiddu, ah! hear me!

Turiddu.

Go!

(Turns from her.)

Turiddu.

(S'avventa.)

Ah! per Dio!

Santuzza. Squarciami il petto.*Turiddu.*

(S'avvia.)

No!

Santuzza.

(Trattenendolo.)

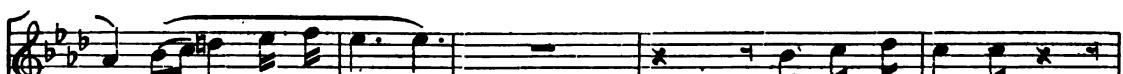
Turiddu, ascolta!

Turiddu. Va!

SANTUZZA.

Andante appassionato.

No, no, Tu - rid - du, ri - ma - ni, ri - ma - ni an - co - ra - ab - ban - do -



nar - mi dun - que tu vuo - i?

No, no, Tu - rid - du!

no, no, Tu - rid - du!

TURIDDU.



Per - chè se - guir - mi,

Why dost thou
per - chè spi -

with dolorous vehemence.



ri - ma - ni an - co - ra, dun - que tu vuo - i ab - ban - do -



ar - mi

Why dost thou spy e - ven at the church-door?

sul - li - mi - ta - re fin del - la chie - sa?

con anima.

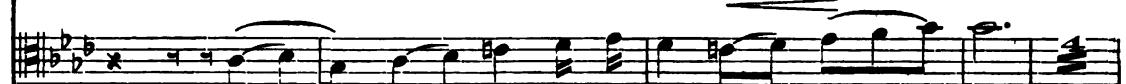


nar - - - mi? No, no, Tu - rid - du! Re - main with me yet and for -

No, no, Tu - rid - du, ri - ma - ni, ri - ma - ni an -

animando e cres. molto.

ev - er! No Tu - rid - du, Tu - rid - du re - main with me ev - - er!
co - ra, no, Tu - rid - du, Tu - rid - du ri - ma - ni an - co - ra.

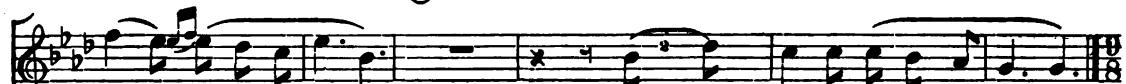


Why dost thou fol - low, Why watch me ev - - er?
Per - chè se - guir - mi per - chè spi - ar - mi?

SANTUZZA.
con dolore.



Lo! here thy San - tuz - za now doth im - plore . . . thee; . . . Ah! canst thou leave me weep-ing be -
La! tu - a San - tuz - za piange e l'im - plo - ra . . . co - me cac - ciar - la co - si tu



TURIDDU.



entreatingly.



Oh! Tu - rid - du! No, Tu - rid - du, re - main, re -
Oh! Tu - rid - du! no, Tu - rid - du, ri - ma - ni an



Thou shalt leave me!
non te - diar - mi

Grandioso con sempre cres. passione.

ff



main! No! Tu - rid - du! Ah! . . . No, Tu - cor. no! Tu - rid - du! Ah! . . . no, Tu - . . . Go! Go! Go! Go! . . . I . . . re -
va! va! va! va! . . . si . . . ri -

rid - du, re - main, re - main, I im - plore thee, a - gain!
 rid - du, ri - ma - ni, ri - ma - ni an - co - ra, an - cor.
 peat it; Go, I tell thee; vain were re - pent - ing, vain were re - pent - ing, for all thy of -
 pe - to non te - diar - mi, pen - tir - si è va - no, do - po l'of - fe - sa pen - tir - si è

SANTUZZA.
Andante molto sosten. supplicatingly.

No, no, no!
 no! no! no!
 See, thy Santuzza
 la tua Santuzza

crying out.

VIOLINI.

fend-ing, all thy of - fend-ing! Gol go! go!
 va - no, do - po - l'of - fe - sa. va! va! va!

espress.

Now doth implore thee, Ah! canst thou leave me, thus weeping before thee!
 piano e l'im - plo - ra, co - me cac - ciar - la, tu tuo - i

TURIDDU. *reprimendosi.*

Go! I re - peat it!
 va, ti ri - pe - to, za,

Animando.

Lo! thy Santuzza now doth implore thee!
 La tua Santuzza piange e l'im - plo - ra

Vain were re - pen - tance for such of - fend - ing.
 pen - tir - si è va - no do - po l'of - fe - sa.

Ah! canst thou leave me?
 co - me cac - ciar - la?

Ah! canst thou leave me?
 co - si tu tuo - i

Go!
 va!

Go!
 va!

con disperazione.

Wilt thou leave me thus? Ah! . Then dost thou leave me, Then dost thou
 tu puo - i co - si Ah! . dun - que tu vuo - i ab - ban - do -

I re - peat it, Go! Ah! . Go! I re - peat it, Go! I re -
 ti - ri pe - to va! ah! . va ti ri - pe - to, va, non te -

Maestoso.
ff con suprema passione.

leave me? Ah! No! Tu - rid - du! Re - main with me yet and for -
 nar - - mi? ah! no! Tu - rid - dul ri - ma - ni, ri - ma - ni an -

peat it! Go! . . Go! Vain were re - pent - ance for thine of -
 diar . . . mi va! . . Pen - tir - si e va - no do - po - l'of -
sempre animando.

ev - er! I im - plore thee, do not for - sake me, Tu - rid - du!
 co - ra, dun - que vuo - i ab - ban - do - nar - mi. Tu - rid - du!

fend - ing! Once more do I tell thee, go! And, for - ev - er!
 fe - sa, pen - tir - si e va - no do - po l'of - fe - sa.

Santuzza.

(Threateningly.)

False! false!

Turiddu.

(With increased rage.)

Thus I reward thee in my anger.

(Throws her down, and hastens into the church.)

Santuzza.

(In the height of fury.)

Accurs'd! accurs'd at Easter, thou false
 one.

(Falls, despairingly.)

Santuzza.

(Minacciosa.)

Bada!

Turiddu.

(Con moltissima forza.)

Dell' ira tua non mi curo!

(La getta a terra e fugge in chiesa.)

Santuzza.

(Nel colmo dell' ira.)

A te la mala Pasqua, spergiuro!

(Cade affranta ed angosciata.)

SCENE VIII.

DUET, SANTUZZA AND ALFIO.

(Enter, Alfio.)

Santuzza.

(Calming herself.)

Oh! doth the Saviour send thee,
neighbor Alfio?*Alfio.* At what point is the service?*Santuzza.* 'T is now at closing.But I tell thee Lola has gone with
Turiddu!*Alfio.*

(Surprised.)

What are you saying?

Santuzza. While thou dost labor to earn an
honest living,
Lola unfaithfully her love is
giving.*Alfio.* Ah! in the name of heaven, Santuzza,
what sayest thou?*Santuzza.* The truth!Turiddu forsakes me — and he
hath betrayed me!'T was your wife who enticed him
away from me!*Alfio.*

(Threateningly.)

And if thou art lying
I'll have thy heart's blood!*Santuzza.* Lies, as yet, my lips have never
uttered.

Prone to be truthful am I.

Alfio.

(After a pause.)

Santuzza, I am thankful that you have
spoken.*Santuzza.* But ah! what shame!

And I have told it thee!

Alfio.

(Suddenly, in fury.)

T 'is they who are shameful!
Revenge I'll have upon them!
This day and hour my wrath
Shall fall upon them!

SCENA VIII.

(Sorte Alfio e s'incontra con Santuzza.)

Santuzza.

(Ad Alfio rianimandosi.)

Oh! Il Signore vi manda, compar
Alfio.*Alfio.*

(Tranquillo.)

A che punto è la messa?

Santuzza.

Etardi ormai, ma per voi

(Con intenzione.)

Lola è andata con Turiddu!

Alfio.

(Sorpreso.)

Che avete detto?

Santuzza. Che mentre correte
All' acqua e al vento a guadagnarvi
il pane,
Lola v'adorna il tetto in malo
modo!*Alfio.* Ah! nel nome di Dio, Santa che dite?*Santuzza.* Il ver. Turiddu mi tolse, mi tolse
l'onore,
E vostra moglie lui rapiva a me!*Alfio.*

(Minaccioso.)

Se voi mentite, vo' schiantarvi il core.

Santuzza. Uso a mentire il labbro mio, il
labbro mio non è!
Per la vergogna mia, pel mio dolore
La trista verità — vi dissi, ahimè!*Alfio.*

(Dopo un poco di pausa.)

Comare Santa, allor grato vi sono.

Santuzza. Infame io son che vi partai così!*Alfio.* Infami loro, ad essi non perdonò
Vendetta avrò pria che tra monti il dì!
Io sangue vo glio, all'ira m'abbandono,
In odio tutto l'amor mio fini!

(Escono.)

INTERMEZZO.

Andante sostenuto. — 56.

M. D. M. S.

p p dolcissimo.

fraseggiando.

Ped.

Ped.

RUSTIC CHIVALRY.

con forza.

rall. e dim. sempre.

morendo.

ppp

SCENE IX.

CHORUS AND BRINDISI.

(The people enter from the church. Lucia crosses and enters the inn.)

Chorus of men.

(sotto voce.)

Now homeward, now homeward ye
neighhors,
Good cheer is awaiting there;
And wives our joy will share,
Now Easter day shall be for all a time
of rest,
Without sorrow or care.

Chorus of women.

(Lola and Turiddu come from the church.)

Turiddu. My pretty Lola! Have you not a
greeting,
When honest people we are meet-
ing?

Lola. I must leave thee.
I must go and welcome Alfio!

Turiddu. Here he will seek thee.
Do not hasten!
(To the people.)
Meanwhile, good friends, come hither.
(All come forward.)
We'll try the merry wine!

(All take cups from the bar of the inn.)

TURIDDU.

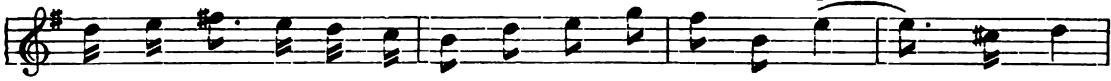
Larghetto. $\text{♩} = 80$.



Hail! the ru - by wine now flow - ing,
Vi - va il vi - no spu - meg - gian - te,

Bright - ly in the cup now show - ing,
nel bic - chie - re scin - til - lan - te

poco rit.



Mer - ry spell up - on you throw - ing,
Come il ri - so dell' A - man - te; mi - te in - fon - de il giu - bi - lo.



Hail! the ru - by wine now flow - ing,
vi - va il vi - no spu - meg - gian - te,

Bright - ly in the cup now show - ing,
nel bic - chie - re scin - til - lan - te

SCENA IX.

(Tutti escono di chiesa. Lucia attraversa la scena de entra in casa. A gruppi sotto voce fra loro.)

Coro.

(Uomini.)

A casa, a casa, amici, ove ci aspettano
Le nostre donne, andiam,
Or che letizia rasserena gli animi.

Coro.

(Donne.)

A casa, a casa, amiche, ecc.

[Lola e Turiddu escono dalla chiesa.]

Turiddu. Comare Lola, ve ne andante via
Senza nemmeno salutare?

Lola. Vado a casa; Non ho visto compar Alfio!

Turiddu. Non ci pensate, verrà in piazza.

(Rivolgendosi al Coro che s'avvia.)

Intanto, amici, qua,
Beviamone un bicchiere.

(Tutti si avvicinano alla tavola dell'osteria e prendono in mano i bicchieri.)

RUSTIC CHIVALRY.

Mer - ry spell around you throw-ing, Like the smile of hap - - py love! Hail! ah,
 come il ri - so dell'a - man-te, mi - te in - fon - de il giu - - bi - lo! Vi - va il
 a tempo.

wine so rich - ly gleam - ing! In thy crim - son joy is beam - ing! All thy
 vi - no ch'e sin - ce - ro che ci al - lie - ta o - gni pen - sie - ro, e che af -
 a tempo.

com - fort lend us, With thy cheer at - tend us - Hope and love! . . . Hail! ah,
 fo - ga l'u - mor ne - ro nell' eb - brez - za ten - e - ra. . . . Vi - va il
 a tempo.

wine so rich - ly gleam - ing! In thy crim - son joy is beam - ing! All thy
 vi - no ch'e sin - ce - ro che ci al - lie - ta o - gni pen - sie - ro, e che af -
 a tempo.

com - fort lend us, With thy cheer at - tend us - Hope and love!
 fo - ga l'u - mor ne - ro nell' eb - brez - za te - ne - ra.

Chorus. Welcome!

Turiddu.

(To Lola.)

To those who love you!

(Drinks.)

Chorus. Drink it!

Lola.

(To Turiddu.)

May fortune give you favor!

(Drinks.)

Chorus. Drink it!

Turiddu. We will!

Chorus. Welcome! and drink!

(All drink.)

Come, let us drink another!

All. Come, drink; yes, let us drink another!
 Hail! the ruby wine now flowing, etc.

Coro. Viva, beviam! Rinnovisi la giostra!

Turiddu.

(A Lola.)

Ai vostri amori!

(Beve.)

Lola.

(A Turiddu.)

Alla fortuna vostra!

(Beve.)

Turiddu. Beviam!

Lola, Turiddu e Coro.

Beviam, beviam! rinnovisi la giostra!

FINALE.

Alfio. Unto all of you, greeting!

Chorus. Neighbor Alfio, greeting!

Turiddu.

(To Alfio.)

Hearty welcome!
Now join with us in revel.

(Fills a glass for him.)

Look you! drink you this measure!

Alfio. Thank you! but I must refuse the offer!

A cup of deadly poison perhaps you proffer!

Turiddu. Then suit your pleasure!

(Throws away the wine.)

Lola. Ah me! what now befalls!

(Some of the women consult together, and then approach Lola, saying:)

Neighbor Lola, come, haste away from here!

(Exit, all the women, with LOLA.)

Turiddu.

(To Alfio.)

Perhaps you have something to tell me!

Alfio. I? nothing!

Turiddu. Then hear me!

You will find me at your service!

Alfio. This moment?

Turiddu. This moment!

(They embrace, Turiddu bites Alfio's ear, viciously.)

Alfio. Neighbor Turiddu, you give a ready challenge!

And I accept it! you understand me!

Turiddu. Neighbor Alfio!

I own thou shouldst have vengeance,

And I admit, in the name that is holy,

That I should be dealt with as a dog, by thee!

But, shouldst thou kill me — if I perish

FINALE.

(Entra Alfio.)

Alfio. A voi tutti salute.

Coro. Compar Alfio, salute.

Turiddu. Benvenuto! con noi dovete bere,

(Empie un bicchiere.)

Ecco pieno e il bicchiere.

(Troncando.)

Alfio. Grazie, ma il vostro vino io non l'accetto,

Diverrebbe veleno entro il mio petto!

Turiddu.

(Parlato.)

A piacer vostro.

(Getto il vino.)

Lola. Ahimè che mai sarà?

(Alcune donne nel Coro si consigliano fra loro poi si avvicinano a Lola dicendole sotto voce.)

Coro. Comare Lola, andiamo via di qua.

(Tutte le donne escono conducendo Lola.)

Turiddu. Avete altro a dirmi?

Alfio. Io nulla.

Turiddu. Allota sono agli ordini vostri —

Alfio. Or ora?

Turiddu. Or ora!

(Si abbracciano. Turiddu morde l'orecchio destro di Alfio.)

Alfio. Compar Turiddu, a vete morso, a buonc

(Con intenzione.)

Cintenderemo bene a quel che pare!

Turiddu. Compar Alfio.

Lo so che il torto è mio;

E ve lo giuro nel nome di Dio

Che al par d'un cane mi farei

sgozzar —

Ma s'io non vivo,

(Dolorosamente.)

By thine arm — yes, if I perish, —
Unhappy Santa, she whom I have
cherished —
None, unhappy Santa, my dagger
Will embed within thy heart !

Alfio. Good neighbor, act upon it as may suit
you !

You will find me yonder in the
orchard.

(Exit.)

Turiddu.

(Calling.)

My mother !

(Enter LUCIA.) *Mamma*

Mother ! the wine-cup too freely passes !
Exciting, crazing !
Too many cups I have been drinking !
— I must leave you, good mother !

But first let me ask for a kindly blessing,
As on that day when I became a soldier.
And, mother, hear me — and heed it :
If I return not, thou unto my Santa
Must be a kindly mother !
Santa, whom I promised I would lead
to the altar !

— If I return —

Lucia. Why say you this to me ?
What is it ? tell me !

Turiddu. Ha — nothing !

'T is wine — that I have drunk so
freely.
— For me oh ! pray to heaven,
That I may be forgiven !
One kiss, one kiss, my mother !
And yet — and yet another !
Farewell !

(Rushes off, desperately.)

Lucia. Turiddu ! Ah !

(Retires to back of stage, crying.)
(Enter, Santuzza.)

Santuzza !

Santuzza. Ah ! good mother !

(Throws her arms around Lucia's neck.)

(People crowd upon the stage.)

(Excitement and agitation.)

(Enter a woman in the distance crying, "Neighbor
Turiddu is murdered.")

Resta abbandonata povera Santa !
Lei che mi s'è data !

(Con impeto.)

Vi saprò in core il ferro mio pian-
tar !

Alfio.

(Freddamente.)

Compare fate come più vi piace,
Io v'aspetto qui fuori dietro l'orto.

Esce.

Turiddu.

(Chiamando.)

Mamma —

(Entra Lucia.)

Mamma — quel vino è generoso,
E certo oggi troppi bicchier
Ne ho traccannati —
Vado fuori all' aperto —
Ma prima voglio che mi benedite —
Come quel giorno che partii sol-
dato :

E poi mamma,
Sentite, s'io non tornassi —
Voi dovrete fare da madre a Santa,
Ch'io le avea giurato di condurla
all' altare.

Lucia. Perchè parli così, figliolo mio ?

Turiddu.

(Con disinvolta.)

Oh ! nulla, è il vino che m'ha sug-
gerito !
M'ha suggerito il vino —
Perme pregate Iddio,
Un bacio mamma ! un altro bacio
Addio !

(Fugge disperatamente.)

Lucia. Turiddu ! che vuoi dire !

(Va in fondo alla scena a disperatamente chiama.)

Turiddu ! Turiddu ! ah !

(Entra Santuzza.)

Santuzza.

Santuzza. Oh ! madre mia !

(Le getta le braccia al collo. La scena si popola. L'agitazione si scorge sul volto di tutti. Che scambievolmente s'interrogano con terrore. Si ode un mormorio confuso da lontano. Una donna sola, assai lontano, gridando.)

Hanno ammazzato compare Tu-
riddu !

(Several women hastily enter, terrified. One of them shrieks —

“ Neighbor Turiddu is murdered.”

(All rush upon the stage.)

All. Ah!

(Santuzza falls; swooning. Lucia faints, and is supported by some of the women.)

TRE CURTAIN FALLS RAPIDLY.

(Si sentono delle voci confuse più vicine. Alcune donne entrano atterrite correndo, ed una di esse grida disperatamente.)

Hanno ammazzato compare Turiddu!

(Tutti si precipitano sulla scena.)

Santuzza, Lucia e Coro.

(Gridando.)

Ah!

(Santuzza cade priva di sensi, Lucia sviene ed è sorretta dalle donne del Coro. Tutti restano atterriti.)

CALA RAPIDAMENTE LA TELA.

P. W. GILSON COMPANY, MUSIC PRINTERS AND BOOKBINDERS.



WILHELM GROTHMANN





THE ²⁵²⁵ MUSICIANS LIBRARY

"Not how cheap, but how good"

THE MOST IMPORTANT SERIES OF VOLUMES of the masterpieces of song and piano music ever issued will appear under this title at frequent intervals, beginning October 1st, 1902.

Each volume will be independent, complete in itself, and sold by itself; and will contain portrait, elaborate introduction, bibliography, and music in full folio size.

Each volume will be edited by an authority.

The editors now at work on the first fifty volumes are:

WM. F. APTHORP	RUPERT HUGHES
CARL ARMBRUSTER	JAMES HUNEKER
FREDERIC FIELD BULLARD	HENRY E. KREHBIEL
FRANK DAMROSCH	DANIEL GREGORY MASON
HENRY T. FINCK	JOHN ORTH
WM. ARMS FISHER	AUGUST SPANUTH
PHILIP HALE	BERTHA FEIRING TAPPER
W. J. HENDERSON	THOMAS TAPPER

No expense is being spared to insure perfection in every detail. In artistic ensemble the volumes will be unsurpassed.

The volumes will be beautifully bound in paper made expressly for THE MUSICIANS LIBRARY, and also in cloth, gilt top.

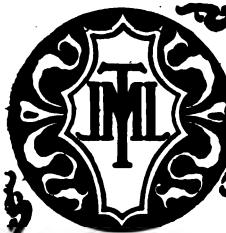
In editorship, accuracy, typography, engraving, binding; in everything that makes for quality the volumes will be such as to make THE MUSICIANS LIBRARY an Epoch-making Series in the history of music publishing.

Send for our Special Booklet giving full particulars and
a list of the volumes now in preparation

OLIVER DITSON COMPANY, BOSTON

CHAS. H. DITSON & CO.
NEW YORK

J. E. DITSON & CO.
PHILADELPHIA



THE ¹⁸⁸⁶ MUSICIANS LIBRARY

No lover of noble music can possibly do without these matchless volumes.
In editorship, comprehensiveness, engraving, printing, binding, they
represent the high-water mark of music publishing.

Volumes Now Ready:

BRAHMS

Forty Songs

Edited by JAMES HUNEKER
For High Voice For Low Voice

CHOPIN

Forty Piano Compositions Edited by JAMES HUNEKER

FRANZ

Fifty Songs

Edited by W. F. APTHORP
For High Voice For Low Voice

LISZT

Twenty Piano Compositions Edited by AUGUST SPANUTH

LISZT

Twenty Piano Transcriptions Edited by AUGUST SPANUTH

LISZT

Ten Hungarian Rhapsodies Edited by AUGUST SPANUTH and JOHN ORTH

SCHUBERT

Fifty Songs

Edited by HENRY T. FINCK
For High Voice For Low Voice

SCHUMANN

Fifty Songs

Edited by W. J. HENDERSON
For High Voice For Low Voice

WAGNER

Lyrics for Soprano Edited by CARL ARMBRUSTER

WAGNER

Lyrics for Tenor Edited by CARL ARMBRUSTER

FIFTY

MASTERSONGS

Edited by HENRY T. FINCK
For High Voice For Low Voice

MODERN FRENCH SONGS

Edited by PHILIP HALE
Vol. I. Bemberg to Franck

Vol. II. Georges to Widor

For High Voice For Low Voice

SONGS BY THIRTY AMERICANS

Edited by RUPERT HUGHES
For High Voice For Low Voice

Price, in Paper, Cloth Back, each, \$1.50; Cloth, Gilt, \$2.50
Booklet sent free on request

Oliver Ditson Company, Boston

Secular Choral Works

PUBLISHED BY

OLIVER DITSON COMPANY

	PRICE.		PRICE.
ANDERTON, THOMAS The Wreck of the <i>Hesperus</i> . (Octavo No. 7206.)	.35	NOYES, CHARLES F. The Village Blacksmith (Octavo No. 999r.)	.40
BEETHOVEN, L. VAN Becalmed at Sea and Prosperous Voyage. (Octavo No. 7045.)	.10	RAFF, JOACHIM Elegy (Octavo No. 6847.) (The solo part can be sung by Sopranos in unison.)	.24
BENNETT, WILLIAM STERNDALE The May-Queen	.75	REINECKE, CARL Evening Hymn. (Ein geistliches Abendlied.) (Octavo No. 10,058.) (English and German words.)	.35
BREE, JOHANNES B. VAN Saint Cecilia's Day.	.40	RHEINBERGER, JOSEPH The Roses of Hildeheim. (Octavo No. 6855.)	.24
BRUCH, MAX The Birches and the Alders. (Octavo No. 7205.)	.40	RIES, FRANZ Morning. (Octavo No. 8905.)	.30
Fair Ellen. (Schön Ellen.) (English and German words.)	.40	ROGERS, EDMUND John Gilpin	.50
BULLARD, FREDERIC FIELD and GRACE MAYHEW The Sleighing Frolic. (Women's Voices.)	.20	ROMBERG, ANDREAS The Song of the Bell.	.40
BURTON, FREDERICK R. Hiawatha.	.50	SAINTE-SAËNS, CAMILLE The Deluge	.80
COWEN, FREDERIC The Rose Maiden	1.00	SINGER, OTTO The Power of Song. (Octavo No. 7214.)	.50
GADE, NIELS W. The Crusaders.	.75	SMART, HENRY King René's Daughter. (Women's Voices.)	.75
The Eri-King's Daughter	.40	STEVENSON, FREDERICK May-Day. (Rustic Dance.) (Octavo No. 10,101.) (Orchestra and Band.)	.40
Spring's Message. (Frühlings-Botschaft.) (English and German words.)	.20	ZÖLLNER, HEINRICH Battle of the Huns. (Men's Voices.) (Octavo No. 7211.)	.80
HADLEY, HENRY K. In Music's Praise.	1.00		
HAYDN, JOSEPH Spring. (From "The Seasons.")	.40		
HOFMANN, H. Fair Melusina. (Octavo No. 7204.)	.75		
JORDAN, JULES Barbara Fritchie. (Octavo No. 8571.)	.20		
KIEL, FRIEDRICH An Idyll. (Octavo No. 7199.)	.40		
KIES, GEORGE A. The Last Hymn (Octavo No. 7813.)	.50		
MARKULL, F. W. Reland's Hern. (Octavo No. 7202.)	.75		
MAYHEW, GRACE and FREDERIC FIELD BULLARD The Sleighing Frolic. (Women's Voices.)	.20		
LAHES, HENRY Building of the Ship.	.60		
MENDELSSOHN, FELIX First Walpurgis Night.	.50		
Loreley (Unfinished Opera.)	.40		
MOZART, W. A. The Praise of Friendship.	.30		
		DRAMATIC CANTATAS.	
		(With directions for staging.)	
		ANDREWS, EBEN A. Ruth and Boas	.50
		BUCK, DUDLEY The Legend of Don Munio.	1.00
		BUTTERFIELD, J. A. Belshazzar (Can be given without action.)	1.00
		CHADWICK, J. M. Joseph's Bondage.	.80
		HODGES, D. P. Rebecca. (Words and Music by D. F. H.)	.65
		ROOT, GEORGE F. Belshazzar's Feast.	.50
		The Haymakers	1.00
		The Pilgrim Fathers	.50
		TROWBRIDGE, J. E. The Heroes of '76.	1.00

Oratorios and Sacred Cantatas

PUBLISHED BY
OLIVER DITSON COMPANY

BACH, JOHANN SEBASTIAN	MENDELSSOHN, FELIX (Continued)
Passion Music. (St. Matthew)	Elijah
BALLARD, L. W.	Hear My Prayer. (Motet, Soprano and Chorus.)
Ninety-first Psalm	Hymn. (Alto Solo and Mixed Chorus.)
Prayer and Praise	Hymn of Praise. (Lobgesang.) (A Cantata.)
BARNBY, JOSEPH	Lauda Sion. (Praise Jehovah.)
Rebekah. (A Sacred Idyll.)	St. Paul
BARTLETT, J. C.	Sing to the Lord. (Psalm 98.)
From Death to Life	
BENNETT, WILLIAM STERNDALE	
The Woman of Samaria	
BLODGETT, BENJAMIN C.	
The Prodigal Son	
BRADBURY, WILLIAM B.	
Daniel. (William B. Bradbury and Geo. F. Root.)	
Esther	
BRUCH, MAX	
Flight of the Holy Family	
BUCK, DUDLEY	
Forty-sixth Psalm	
CAMP, JOHN S.	
God is our Refuge. (Psalm 46.)	
The Prince of Peace	
CLOUGH-LEIGHTER, H.	
Give Thanks unto God	
COSTA, SIR MICHAEL	
Naaman	
DUBOIS, THÉODORE	
The Seven Last Words of Christ	
DVORÁK, ANTONIN	
Praise Jehovah. (Psalm 149.)	
Stabat Mater	
FARMER, HENRY, and L. W. BACON	
The Prophet Psalmist	
FARMER, JOHN	
Christ and His Soldiers	
GADE, NIELS W.	
Christmas Eve	
GAUL, ALFRED R.	
Ruth	
The Holy City	
The Ten Virgins	
GILCHRIST, W. W.	
A Christmas Idyll	
GOETZ, HERMANN	
By the Waters of Babylon. (Psalm 137.)	
GOUNOD, CHARLES	
Gallia. (Motet.)	
Out of Darkness	
GUTTERSON, A. C.	
Christmas	
HÄNDEL, GEORG F.	
Israel in Egypt	
Joshua	
Judas Maccabaeus	
Messiah	
Samson	
HAYDN, JOSEPH	
The Creation	
The Seasons	
MANNEY, CHARLES PONTEYN	
The Resurrection. (A Short Cantata for Easter.)	
The Manger Throne. (Cantata for Christmas.)	
MENDELSSOHN, FELIX	
As the Hart Pants. (Psalm 40.)	
Christus	
Come, Let Us Sing. (Psalm 95.)	
	NEUKOMM, SIGISMUND
	David. (Boards.)
	PAINES, JOHN KNOWLES
	St. Peter
	PARKER, J. C. D.
	Redemption Hymn. (Alto Solo and Chorus.)
	PATTEN, WILLARD J.
	Isaiah
	REINECKE, CARL
	Evening Hymn. (Tenor Solo and Mixed Chorus.)
	RMEINBERGER, JOSEF
	Christoforus. (Legend.)
	ROGERS, JAMES H.
	The New Life
	ROOT, GEORGE F.
	Daniel. (Geo. F. Root and Wm. B. Bradbury.)
	ROSSINI, G.
	Moses in Egypt. (Boards.)
	Stabat Mater
	RUTENBER, CHARLES B.
	Alpha and Omega
	The Christ
	The Nazarene
	SAINT-SAËNS, CAMILLE
	The Deluge
	Noel. (Christmas Oratorio.)
	SCHNECKER, P. A.
	The Harvest is Ripe
	The Hope of the World. (A Choral Cantata for Christmas.)
	The Lord Reigneth
	The Risen King. (A Short Cantata for Easter.)
	The Story of Calvary. (A Lenten Cantata.)
	SCHUBERT, FRANZ
	Miriam's Song of Triumph
	SPOHR, LOUIS
	The Last Judgment
	STAINER, JOHN
	The Crucifixion
	The Daughter of Jairus
	STANFORD, C. VILLIERS
	The Three Holy Children
	STEVENSON, FREDERICK
	Easter Eve and Morn
	SUDDS, W. F.
	The Star of Bethlehem
	SULLIVAN, SIR ARTHUR S.
	The Prodigal Son
	THAYER, EUGENE
	A Festival Cantata. (Words from the Psalms.)
	TROWBRIDGE, J. ELIOT
	Emmanuel. (God be with Us.)
	How Amiable are Thy Tabernacles
	Paul, the Apostle
	Third Psalm
	The Peace of Jerusalem
	WEBER, C. M. von
	In Constant Order

Standard and Popular Operas

Full Vocal Scores

Leocraia Borgia *Dominetti*
Opera in two acts by Gaetano Donizetti. Italian and
English words. Price, \$1.00.

Maritana *Wallace*
Opera in three acts. Libretto by Edward Pinball.
Music by W. Vincent Wallace. Price, paper, \$1.50;
boards, \$1.75.

Marriage of Figaro *Mozart*
With original Italian libretto, and English version by
George Soane. Price, \$1.00; boards, \$1.50.

Martha *Mozart*
Opera in four acts. Italian, German and English words.
Price, \$1.00.

Mefistofele *Boito*
Opera in four acts, by Arrigo Boito. Italian and
English words. Translated and adapted by Theos. T.
Barker. Price, paper, \$2.00; boards, \$2.25.

Mignon *Thomas*
Italian and English text. Translated and adapted by
Theodore T. Barker. Price, paper, \$2.00; boards, \$2.50;
cloth, \$3.00.

Musketeers, The *Vernay*
Comic opera in two acts by Louis Vernay. English
words only. Price, \$1.00.

Send for Complete List of Operas.

Boston -	-	-	-	-	Oliver Ditson Company.
New York -	-	-	-	-	C. H. Ditson & Co.
Philadelphia -	-	-	-	-	J. E. Ditson & Co.
Chicago -	-	-	-	-	Lyon & Healy.

Standard and Popular Operas

Full Vocal Scores

<i>Aida</i>	<i>Verdi</i>
Italian and English text. Adapted by Theo. T. Barker.	
Price, paper, \$3.00; boards, \$3.25.	
<i>Bells of Corneville</i>	<i>Planquette</i>
Comic opera in three acts, by Robert Planquette.	
Price, \$1.50.	
<i>Bilée Taylor</i>	<i>Solomon</i>
Nautical comic opera in two acts. Libretto by Henry P. Stephens. Music by Edward Solomon. Price, complete, 50 cts. Selections 25 cts.	
<i>Boccaccio</i>	<i>Suppé</i>
Comic opera in three acts, by Frans von Suppé. English words only. Translated and adapted by Dexter Smith.	
Price, \$2.00.	
<i>Bohemian Girl</i>	<i>Balfe</i>
Opera in three acts. Words by Alfred Bunn. Edited by Sir Arthur Sullivan and J. Pittman. Business and stage directions by Leon Keach. Price, \$1.00.	
<i>Carmen</i>	<i>Bizet</i>
Opera in four acts. Italian and English words. Price, paper, \$1.50; boards, \$1.75.	
<i>Cavalleria Rusticana</i>	<i>Mascagni</i>
Melodrama in one act. Italian and English words. Price, \$1.00.	

Send for Complete List of Operas.

Boston	•	•	•	•	•	Off
New York	•	•	•	•	•	
Philadelphia	•	•	•	•	•	
Chicago	•	•	•	•	•	

Standard Opera Librettos

PUBLISHED BY

OLIVER DITSON COMPANY

These librettos, with words of the Opera, and music of the principal airs, are reliable and authoritative, and are the same as those used by all the leading opera companies.

Aida	Italian and English	Verdi	Manon	French and English	Massenet
Barber of Seville	Italian and English	Rossini	Maritana	English	Wallace
Belle Hélène, La	French and English	Offenbach	Marriage of Figaro	Italian and English	Mozart
Bells of Corneville	English	Planquette	Martha	Italian and English	Flotow
Bohemian Girl	Italian and English	Balfe	Masked Ball	Italian and English	Verdi
Carmen	Italian and English	Bizet	Masaniello	English	Amber
Cavalleria Rusticana	Italian and English	Mascagni	Mastersingers of Nuremberg, The		
Damnation of Faust	French and English	Berlioz		German and English	Wagner
Dinorah	Italian and English	Meyerbeer	Mirella	Italian and English	Gounod
Don Giovanni	Italian and English	Mozart	Mefistofele	Italian and English	Boito
Don Pasquale	Italian and English	Donizetti	Merry Wives of Windsor	English	Nicolai
Elaine	French and English	Bemberg	Mignon	Italian and English	Thomas
Ernani	Italian and English	Verdi	Norma	Italian and English	Bellini
Fatinitza	English	Suppé	Orpheus	English	Gluck
Faust	Italian and English	Gounod	Orpheus	French and English	Offenbach
Favorita, La	Italian and English	Donizetti	Otello	Italian and English	Verdi
Fidelio	German and English	Beethoven	Otello	Italian and English	Rossini
Fille de Madame Angot, La	French and English	Lecocq	Parsifal	German and English	Wagner
Fille du Régiment, La	Italian and English	Donizetti	Pagliacci	Italian and English	Leoncavallo
Flying Dutchman	German and English	Wagner	Perichole, La.	French and English	Offenbach
Fra Diavolo	Italian and English	Amber	Polluto	English	Donizetti
Freischütz, Der	German and English	Weber	Prophète, Le	Italian and English	Meyerbeer
Freischütz, Der	Italian and English	Weber	Puritani, I	Italian and English	Bellini
Giaconda, La	Italian and English	Ponchielli	Queen of Sheba	German and English	Goldmark
Giroflé-Girofla	French and English	Lecocq	Rhinegold, The	German and English	Wagner
Götterdämmerung	German and English	Wagner	Rigoletto	Italian and English	Verdi
Grand Duchess of Gerolstein	French and English	Offenbach	Roberto il Diavolo	Italian and English	Meyerbeer
Hamlet	English	Thomas	Romeo and Juliet	Italian and English	Bellini
Huguenots, Les	Italian and English	Meyerbeer	Romeo and Juliet	Italian and English	Gounod
Jewess, The	Italian and English	Halevy	Rose of Castile	English	Balfe
Lakmé	Italian and English	Delibes	Samson and Delilah	French and English	Saint-Saëns
L'Africaine	Italian and English	Meyerbeer	Semiramide	Italian and English	Rossini
Lily of Killarney	English	Benedict	Siegfried	German and English	Wagner
Linda di Chamounix	Italian and English	Donizetti	Sonnambula, La	Italian and English	Bellini
Lohengrin	Italian and English	Wagner	Stradella	English	Flotow
Lucia di Lammermoor	Italian and English	Donizetti	Tannhäuser	German and English	Wagner
Lucrezia Borgia	Italian and English	Donizetti	Traviata, La	Italian and English	Verdi
Magic Flute	Italian and English	Mozart	Tristan und Isolde	German and English	Wagner
			Trovatore, Il	Italian and English	Verdi
			Walküre, Die	German and English	Wagner
			William Tell	Italian and English	Rossini
			Zampa	Italian and English	Herold

THIS BOOK should be returned on
the date last stamped below

5 0105 042 509 948

10M-6-48

144

COLUMBIAN NATURAL CLASP NO. 60N
PAT. 1,290,083 PAT. 1,593,048
THE UNITED STATES ENVELOPE CO. SPRINGFIELD, MASS.
8 X 11